



## Behind the Scenes...

When I started publishing the **ukulele player** I was using Serif Software's PagePlus. I have used version 8 PDF edition and version 11 (which has better handling of PDF files. Now, thanks to Serif Software, I am using PagePlus X4, their newest version with more tools, better handling of PDF files, and improved color management.

Last issue took some time to produce and we were receiving CDs for review and interview questions almost to the release time, literally. Mike DaSilva's interview almost didn't make it into the issue, but we were able to meet the deadline.

This time around, we have a special feature on Bill Tapia, who just toured Japan, and interviews with Tom Dennehy and A.J. Leonard.

We also have a review of Ohana's BK-20ce baritone ukulele with solid mahogany top, cut-away body, and UK-2000 pickup. Baritone ukes with pickups are pretty hard to find, but the BK-20ce is available.

Kala Ukes has provided us with a couple of brand new travel

ukes. In this issue, we are going to review the soprano with mahogany back and sides and a solid spruce top. This ukulele will surprise a lot of people. It is much louder than I expected given its shallow body. Look for a review of the tenor version in issue nine when it is released.

We know there are lots of ukulele clubs out there and our list of clubs is not expansive enough. If you want your club listed, submit the information and we will be happy to add it to the list.

### Gigs...

If you are in a "band" or play gigs, send us a link to your websites or tour information and we can post that in the magazine. We would also be happy to list any special gigs and concerts at larger venues. That would include faires, festivals, and charity events such as telethons or fund-raisers. We don't want to list every gig, just the big events, but listing your websites will give our readers the ability to find you and keep tabs on what you are doing.

In other reviews, we have the Crate CMX42P 50 WATT PA system. This is the sort of portable PA that a small ukulele ensemble might find handy playing small venues and festival tents.

We have three CD reviews... "Tales from the Tropics" from A.J. Leonard and a debut CD from "The Sweater Set". Finally, we review Bill Tapia's "Livin' It Live" directly following our feature on "The DUKE of UKE" himself.

Remember the Kala Uke contest for this month is the Soprano Travel Uke, next month will be the Tenor travel uke.

Enjoy...

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## Bill "Tappy" Tapia

He has been called a "Living National Treasure", "The Duke of Uke" and "The Oldest Living Professional Working Musician in the World".

Bill "Tappy" Tapia is 101 years old. He played his own arrangement of "The Stars and Stripes Forever" for the troops in World War One. In fact, I searched and could not find any other working professional musician that could make that claim (played for WWI troops).

In short, Tappy didn't JUST live through history, he made it.

At the age of seven, Bill Tapia bought his first ukulele. He was playing the uke before the first ukulele craze came to the American music scene. That, alone, makes Bill Tapia very possibly the last remaining link to the Hawaiian Islands' original ukulele players.

Bill continued to play ukulele and by the time the First World War had begun, he had arranged his own rendition of John Philip Sousa's "Stars and Stripes Forever" and had the opportunity to play it for the troops. He was just a young boy at the time.

Bill matured as a musician and

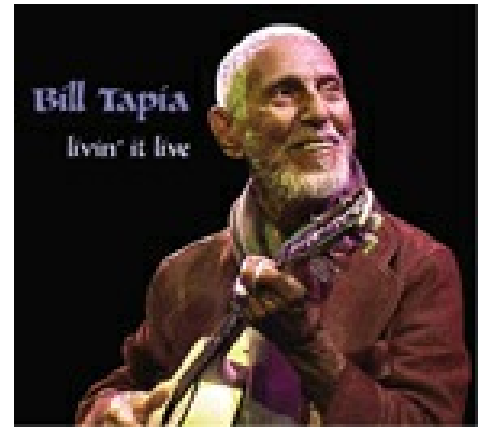
grew to manhood. He took up guitar and played what most guitarists did at that time, swing and jazz. He forgot about the uke for a while.

Tappy played jazz and swing with lots of bands. He was a contemporary of Ella Fitzgerald, Louie Armstrong, Fats Waller and many others. Many websites claim that Bill played with a list of jazz legends, including Ella and Satchmo, but Bill told me he never played with Ella and he only jammed with Louie Armstrong.

Bill was a working musician and played guitar for decades while the ukulele remained buried in a closet somewhere. Then, after fifty-six years, give or take a few, he rediscovered his first instrument and started playing ukulele again.

Since taking up ukulele a second time, Bill has made the jazz music charts twice. His latest CD, "Livin' It Live" is on the charts now. Look for the review in this issue of **ukulele player**.

At fifteen-years-old, Bill was playing the Moana Hotel with Johnny Noble's orchestra. In 1927, when Bill was nineteen, he started gigging at the Royal Hawaiian Hotel. One of his "jobs"



for the hotel was driving guests around the island on tours and occasionally stopping to play a song for them. At that time, though, jazz was taking hold of him and Bill was playing a lot more guitar than ukulele.

While jazz was still young, Bill was playing the Waikiki music scene. During that time, he taught Jimmy Durante, Betty Grable, Buster Crabbe, Clark Gable, Shirley Temple, and Arthur Godfrey how to play ukulele.

It was also during that time period that Bill played with Sam and Duke Kahanamoku.

Some time during that era Bill formed his own band called "Tappy's Island Swingers", although I could not find the actual years involved.

I wonder if he drew from that experience when Bill recorded his CD "Tropical Swing" in 2004.

When I was trying to set up the interview with Bill Tapia for this issue I found out that he was on his way to Japan for several performance dates. Bill, it seems, really does not stop. It's been said before, but he keeps going and going...

Some people think that Bill is afraid to stop working and playing because if he stops, he might not start again.

### ***In the Beginning...***

As Bill tells the story, he began playing ukulele at age seven. Bill talked Manuel Nunes into selling him a ukulele for seventy-five cents. I wonder if he still has that uke. Nunes was one of the original ukulele builders in Hawaii.

At age ten, Bill was busking for coins and that was about the time that he heard a marching band playing "Stars and Stripes Forever". He made his own arrangement of the tune and it was that arrangement he played for the troops.

About age twelve, Bill left school and started playing the Hawaiian Vaudeville circuit to help support his family (his father had run off and left them to fend for themselves).

Bill was arrested while playing ukulele in a gin joint (during prohibition).

Three years later Bill began focusing on guitar and banjo and set aside his ukulele. He started playing jazz standards.

Bill left Hawaii in 1946 (some accounts say 1948) and pursued jazz full-time in the mainland USA. While that was great for his musical career, he lost touch with his Hawaiian musical friends and faded into obscurity in the Hawaiian music

scene.

### ***Return to Ukulele...***

In 1998, Bill's wife, Cleo died of cancer. Just two years later, Bill's daughter, Barbie, died as well. Bill was devastated and depressed.

It was at that time that Bill met Alyssa Archambault, who was researching her Hawaiian family heritage. Her family research brought her to Bill Tapia, who had played music with her great-grandparents in some long-forgotten age.

Bill and Alyssa quickly became friends and it was Alyssa that encouraged Bill to take up ukuele again.

in 2004, Alyssa helped Bill record and produce his first CD, "Tropical Swing".

In 2005 Bill followed "Swing" with another CD, "Duke of Uke".

Bill's newest CD, "Livin' It Live" is

reviewed directly following this article and interview.

### ***On with the interview...***

**Q:** You started playing ukulele at age seven, do you remember your first song?

**A:** Age Seven. My Puina. It's a Hawaiian song, My Puina.

**Q:** Was that learned on the Manuel Nunes ukulele or did you have another ukulele before that one?

**A:** No, that was the first ukulele I got.

**Q:** You paid Manuel Nunes seventy-five cents for that ukulele?

**A:** He wanted a dollar and a quarter. And I had seventy-five cents saved. I said "No, seventy-five cents!" He said, "Give me the seventy-five cents and get the hell out of here."

**Q:** Do you still have that ukulele?



**A:** No, I wish I had it, it would be worth a lot of money. See, Nunes was undoubtedly the first and the best ukulele maker on the island.

**Q:** You were ten years old and busking on the streets. Was that with the Nunes ukulele then?

**A:** Right... and this marching band was passing "The Palace" in Honolulu. They were playing this song, Stars and Stripes Forever. That's a war song. I liked that song. I followed that band about four blocks until I learned it. And at the middle of the song they gave the drummer a break. I went home that night and I couldn't sleep. I learned that song and I imitated the drum break by playing the drums on my ukulele. I was the first ukulele player to ever imitate the drums on the uke and all the other ukulele players copied me.

**Q:** So, Roy Smeck and all the other imitated you playing percussion on the uke?

**A:** I was the first guy.

**Q:** How much money did you pull down a day when you were busking on the streets at ten years old?

**A:** At ten years old, I was working for the USO Shows entertaining service men in the Army and Navy YMCA. At that time, they paid you in gold. My brother had more school than me. I quit school at twelve years old. That was all the education I had. My brother graduated high school and went to University of

Making beautiful music is your passion, helping you do it is ours.



Hawaii and he was making thirty dollars a week and I was making the same amount of money as him... and I was a kid! And then, on Sundays when I had nothing to do I'd go out to the park and play. The Royal Hawaiian Band would play and when they took intermission me and a couple of other Hawaiian boys play. We sat in the grass and put our hat in the grass and people would throw money in the hat. Every Sunday, when I went over there, I'd come home with about \$18 or \$20 bucks. That was *money* in those days.

**Q:** \$18 to \$20 dollars on a Sunday, that's pretty good.

**A:** Yeah, in one day. A lot of people would throw money, throw fifty cents in the hat.

**Q:** At fifteen years old, you started getting into jazz...

**A:** At twelve years old, they took me out of school. I played in Vaudeville. We played in every theatre on the Island. When I was about fifteen and a half, I didn't like the ukulele. I wanted to play guitar. I had to play with big bands and they didn't use ukulele. So I gave up the ukulele and didn't play it again for 56 years. I played guitar and stuff and I played with big bands.

After my wife died, I picked up the ukulele again.

I heard they had a lot of ukulele clubs going on, so I said, I've gotta grab a ukulele and start playing, and I did, and I've been playing concerts all over the country. I haven't been playing the guitar for seven or eight years, I've been playing the uke.

**Q:** So you gave up guitar?

**A:** I didn't say I gave it up, I'm rusty now, I haven't been playing it for a long while.

**Q:** So you played swing and jazz when you were fifteen. Who were your influences?

**A:** At that time, I heard Eddie Lang, and Nick Lucas, Dick McDonald and those guys... that's on the guitar.

**Q:** In 1946 you headed to the mainland?

**A:** That was right after World War Two. During World War Two, I had a big band in the Islands. I had an eighteen piece band – the biggest band in the Islands.

**Q:** Was that "Tappy's Island Swingers"?

**A:** That was "Bill Tappy's Island Swing Band". My name was Tappia, but my nickname was "Tappy".

**Q:** I saw online somewhere that someone said the band was named "Tappy's Island Swingers."

**A:** I went by that, too, that's right. "Tappy's Island Swingers". Sometimes they put it in the papers "Tappy's Swing Band."

**Q:** When did you play with Ella Fitzgerald, Louie Armstrong and...

**A:** I never did play with Ella Fitzgerald. I never played in Louie Armstrong's show, Louie Armstrong didn't hire me. I was working with a beat band at the Beverly Wiltshire Hotel. That was a conservative place. Rich people would go there and dress in a tux and all that. But they played "straight music" because they didn't want all that rough stuff.

So, I heard one day that Louie Armstrong was in town so I took a night off and I went there and I jammed with the band. He and I became friends, but I never worked steady with that band.

I worked in the Beverly Wiltshire Hotel with George Olson's band. And then I worked with a number of bands around there.

I left the Islands to come to the mainland and I worked with Charlie Martin and many others.

**Q:** When you were jamming

with Louie Armstrong, were there any funny things that happened at the time, any funny stories you can tell our readers?

**A:** When I left Honolulu, it was sort of a Missionary Town. Places of business would close at 12:00 at night. You couldn't be open later than that. Sundays, no stores were open, no business. So, when I got to the mainland, it was different.

I never heard of that marijuana. So when I went and jammed with Louie Armstrong a guy in the band gave me a marijuana and I didn't know how to smoke that. I just smoked a couple of drags and I put it away for next time. [Next time] I smoked the whole thing. My lips were tingling and I had sensations all over my body. I thought I was gonna die.

**Q:** When you were playing at that time period, did you have a favorite guitar?

**A:** Yeah, I had a Gibson. That was a good guitar, Gibson L5. I sold it to a disc jockey up north in California. I wish I hadn't. I've had a whole lot of guitars in my life. Right now, I have a couple of Epiphones.

**Q:** Epiphone Casino or one of the other archtops?

**A:** Yeah, yeah. Archtop guitar. See, I had a lot of guitars that I sold. I had an Emperor Epiphone. That one was given to me by the factory because at that time I was kinda popular and they wanted me to advertise it. I had a Super 400

by Gibson. It was too big so I went to the L5, the L5 was my favorite Gibson.

**Q:** Did you ever play the guitar behind your head? I know you played the ukulele behind your head?

**A:** Not guitar. Ukulele I played behind my head. I think I was the first guy to play that in back of my head, the ukulele, and then, I'd put it under my legs, and then I'd play it with my mouth. I'd pick the strings with my teeth. I still do that in the shows that I perform.

**Q:** You released your CD, "Tropical Swing", in 2004. What ukuleles did you play on it?

**A:** At that time, I had a Martin. Now, I have two ukuleles made by a guy in Honolulu. His name is Lymana Ashikawa. He makes the best ukulele I ever played. When I bought it, it was a few years back, \$4500 (USD). They sell for about 'five grand now' (\$5000) now, to about \$5500.

**Q:** You released "Duke of Uke" in 2005, who came up with the name?

**A:** What's his name... Mark Taylor. He's the guy that told you about me. He manages me when I go on the road.

**Q:** I love the photograph with you and the car...

**A:** That's my car. It's a "PT Cruiser" that I bought and then I had it all revamped. I took the wheels off and put wire wheels on it, and I hunted all over for

"Gangster White-wall-tires. I put all wood in the body. [editor's note – like the Classic "Woody Wagon" or "Chevy Nomad"] I put in a false convertible top. It's the most beautiful car you've ever seen.

**Q:** "Livin' It Live" ...You have twelve tracks on there. Stars and Stripes Forever, at the very end, is that the same arrangement that you did when you were ten years old?

**A:** That's the same arrangement I played when I was ten years old.

**Q:** Do you have a favorite song from the album?

**A:** I like some of the obvious.

[Tappy didn't actually pick a favorite. I get the impression that he loves them all.]

**Q:** I have seen references to you playing guitar, ukulele, and bass. What other instruments do you play?

**A:** I play guitar, ukulele, bass, steel guitar, mandolin, and banjo. I haven't been playing them lately, but I haven't forgotten how to play it. I've been just playing mostly the ukulele.

**Q:** Big Question... Do you have any future plans? Anything musically that you'd like to accomplish?

**A:** I just came back from Japan two weeks ago. I played in Japan for twenty-one days. I played nine concerts there and

I filled every one up. They had to turn 'em away. They treated me like a king over there. I was so surprised, I didn't know Japan was like that. That Japan, oh man, it makes New York look sick. I didn't know they had those beautiful buildings. And everything, Oh God, it's a going place. So, I wanna play until I'm gone.

**Q:** Is there anything musically that you've felt you haven't done yet that you really want to do?

**A:** Well, I wanna start me a nicer group if I can, something I can go on the road with. I've been using mostly ukulele, drums, and a good bass player. I wanna get something different. I wanna get a ukulele, a flute, a bass, and a jazz soloist. I wanna form that and hopefully record like that, with that group.

Lately, I haven't been feeling too well and haven't had enough time and I wanna form a group like that. It would be an odd group, you know what I mean. It'd be jazz.

**Q:** What year will it be when you have played ukulele one hundred years? You were born in 1908, right?

**A:** I will be One Hundred and Two on New Year's Day. I was born on New Year's Day. My mother was born on New Year's Day. My father was born on New Year's Day. And my mother's sister, which is my auntie, all were born on New Year's Day.

**Q:** You're a few years away from

playing a ukulele for a century. That has to be a one of a kind accomplishment.

**A:** Right now, I am the only guy ever played professionally at this age. Right now, I teach music all the time. I play gigs like birthday parties. And I go on the road.

[editor's note: I looked that up and I couldn't find record of anyone else – Tappy is the one and only professional working musician over 100 years old]

**Q:** How many shows do you do a year?

**A:** I don't know. Let me see, the last time I went on the road with Mark (manager), we did ten shows, one after the other. Then I rest some and... I do about twenty-five to twenty-seven a year.

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I'd like to thank Bill Tapia and his manager, Mark Taylor, for making time to talk with me.

Bill Tapia doesn't just play twenty some shows a year. In addition, he teaches private classes on a regular schedule. Bill, literally, doesn't stop working. When I called his home for this interview, he was just ending a private lesson and I had to wait a few minutes before we could start.

I get the feeling that Bill has the energy to do what he does because he is never idle.

Indeed, Bill Tapia is amazing.



## Bill Tapia - Livin' It Live

Bill Tapia has been called "The Duke of Uke" and at the age of 101 years, Bill is not just a ukulele player, he is the oldest living professional "working" musician in the world. At least, I can't find one older (I have looked).

At the tender age of 101 years, Bill "Tappy" Tapia has released his ukulele album "Livin' It Live", and that is exactly what he is doing. He's livin' and playin' live.

"Livin' It Live" is a top-notch collection of recordings. The CD features Bill Tapia on ukulele and vocals, Ruth Daview on string bass, Akira Tana on drums.

There are special appearances by Lyle Ritz, Ledward Kaapana, and Mihana.

The CD is a mix of tunes recorded in 2005, including Hawaiian songs, and jazz. Here is the line-up:

1. Undecided
2. I Want to Learn to Speak Hawaiian
3. Secret Love
4. Nearness of You
5. E Ku'u Morning Dew
6. Honeysuckle Rose
7. Satin Doll
8. All of Me
9. The Sheik of Araby
10. The Lady Is A Tramp
11. In A Mellow Tone
12. Stars and Stripes Forever

"Undecided" is an instrumental and kicks-off this collection of jazz and Hawaiian music. This song sets the mood of the CD. There is a great drum break about two-thirds the way into the song. This is classic swing.

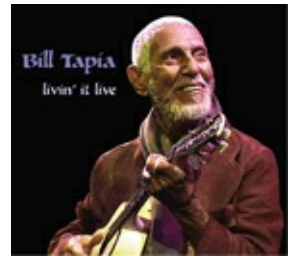
"I Want to Learn to Speak Hawaiian" follows. This song has an Island Vibe to it. Bill Tapia's vocals are delivered with a style that is timeless. He then takes the lead playing ukulele. Here, he shows that he still has the chops he had when he was a much younger man.

"Secret Love" is an old classic and Tappy covers it well. "Once I had a secret love..." Follow that tune with "Nearness of You" and you have a pair of classic melodies and great swing style. This is jazz.

"E Ku'u Morning Dew" features Mihana on vocals. There is a long instrumental portion before Mihana starts singing. She has a silky smooth voice and exhibits superb control. I'd love to hear this in a studio version with backup vocals, too.

"Honeysuckle Rose" features Ledward Kaapana in this instrumental number. This tune is followed by "Satin Doll" with special guest Lyle Ritz.

*Livin' It Live* recorded in a series of concerts from the road in 2005. Catch Tappy in concert.



Ledward and Lyle lend their skills and style to this fine collection of jazz tunes.

"All of Me" features Mihana on vocals again. This is another sweet song. She really has a wonderful voice, the vocals are a bit buried in the music on this number.

"The Sheik of Araby" is an old standard. I have heard several renditions and this is one of my favorites. Ledward joins Tappy on this number.

"The Lady Is A Tramp" is another classic number. Lyle Ritz joins Tappy once again. I'd love to see these two great performers on stage together. If you get the chance, don't pass it up.

"In A Mellow Tone" is a smooth tune that will have you relaxed in no time.

The Album ends with Bill Tapia's great rendition of "The Star's and Stripes Forever". This is the same arrangement that Bill made when he was ten-years-old.

This is a great collection of jazz tunes and I really enjoyed it. What is amazing is that Tappy was in his mid to upper 90s when he recorded these songs. Even more, at 101, Bill Tapia is touring and playing these songs with as much style as ever.



## Ohana BK-20CE

I love playing baritone ukulele. Maybe it is the "guitarist" in me, but there is something warm and inviting about the tone of a nice baritone ukulele. No ukulele ensemble should be without one.

Ohana's BK-20CE is a really great ukulele for working and recording musicians. This uke has a laminated mahogany back and sides with a solid top. It gives you the durability of a well-made laminated instrument with the fullness and robust voice of a solid-wood uke. Unplugged, it has plenty of volume. Plugged, this uke rocks.

The body of the BK-20CE is a beautiful matte finish and the binding gives it a nice clean look with a touch of style. The neck is straight and true and the fret markers are traditional round pearlescent dots.

The neck and body color blend perfectly and the over-all balance of the instrument makes it easy to hold and play, even though this ukulele weighs more than a solid-wood baritone, like Ohana's BK-32 does.

Ohana picked the UK-2000 pickup system for this instrument and it is a great choice. The tone is even across the strings

and the EQ can go from soft and sweet at the low end to hard and almost guitar-like at the other end of the spectrum.

The tuners are smooth and hold very well.

I like baritone ukes with fast, low action, so we did a custom setup on this one to put it right where we wanted it. We changed the GHS strings with which it came to D'Addarios and started jamming.

The sound was robust. Recorded, it had a rich, full tone that made everything sound better. Thanks to the EQ, we had great control of tone and found that this uke could be used across multiple genre without having to tweak extensively in the mix. The instrument has a great voice and comes through nicely in the mix.

Ohana sets up the action on this uke at the high side to give it more volume. With the factory installed GHS strings, that is a benefit. If you lower the action like we did, you will want to use D'Addario strings or Aquilas. Remember, lowering the action will make an instrument play easier, but, you will lose some volume. Setting up a ukulele is a series of trade-offs. The factory



setup on the BK20-CE was chosen to maximize output volume acoustically, so, if you lower it, keep that in mind.

This is a really beautiful instrument and sounds great acoustically or plugged into a PA or acoustic amp. If you are a stage performer, give this one a test-drive. It will really fill in the bottom end nicely.

Baritone ukuleles often sound very quiet. That is due to the fact that most of the instruments on the market today are all-laminated bodies and most of those are strung with GHS strings from the factory. They are not bad strings, they just don't produce as much sound as some other options. They are widely available and easy on the wallet, so they are typically the choice of manufacturers.

When you play a baritone uke with a solid mahogany top, the first thing you will notice is considerably more volume. A solid-wood baritone, like the Ohana BK-32 will be even louder. But, baritone ukes have long necks and low string tension. They are tuned the same as guitars (DGBE) and the

result is that the instrument sounds rich and full. That is why I highly recommend adding a baritone to any ukulele ensemble or band. They are not as over-powering as a guitar, and the nylon strings are much easier on your fingers.

What I love about the BK20-CE is that the uke has both a pickup and a cut-away style body. That gives me easier access to the upper frets which I find useful playing a lot of songs, especially adding lead lines.

Louis Wu, of Ohana Ukuleles, asked for my feedback on baritone ukuleles and if I had a "wish list" of what I'd like to see in ukuleles in general. I told Louis that I'd love to see more ukes with pickups there are not

enough of them out there. Many working musicians and studio players prefer to be plugged into PA system rather than mic the instrument.

I'd love to see a similar model to the BK20-CE with a deeper cut-away to get even farther up the neck without stretching.

A "D" shaped sound hole would be another cool option giving the instrument a Django, Gypsy guitar sort of look. That might also add some volume as well.

The BK20-CE is a nice baritone uke and a good performer. It is a well-built uke at a price that is attractive and the pickup system is growing in popularity because it sounds terrific and has great tonal range.



## Wild Child Embroidery Made Our Hats!

Chuck Wilson of Wild Child made the **ukulele player** hats you see on the right.

These hats have our magazine logo embroidered on a high-quality ball cap. They look great and feel comfortable.

We have kicked around the idea of offering them for sale, so, We'd like your feedback. Are you interested? If so, we can work out the details with Chuck and make them available to the general public.

Until now, we have only used them for promotional purposes, so, not many people have them. But Chuck did such a fantastic job and they look absolutely fabulous!

Meanwhile, if you want hats for your club, your festival, or your band, talk with Chuck.

**Wild Child totally ROCKS!!!**

You can tell us what you think at the download page for the magazine.

Send us your comments on the form at the bottom of the download page.

BTW... Chuck makes the "Uke Thong" you see in the picture on the right.

We will give away a Uke thong to one lucky winner in this issue. If you have entered one contest here, you are in them all.



The Barnkickers - Steve Boisen and Amanda in **ukulele player** hats.



UKE THONG



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## The Sweater Set - Surprise Visit

I was contacted "The Sweater Set" about doing a CD review of the duo's new album, Surprise Visit.

The Sweater Set girls are Maureen Andary, from Washington D.C. and Sara Curtin of Brooklyn, New York. Together, the girls play a mix of folk music, pop tunes, and jazz. They play live in New York City and the DC area, including the "Washington Folk Festival" (a pretty nice event if you can make the trip).

Surprise Visit is ten tunes. Here is the lineup:

1. Roger That
2. List of Things
3. I'm Sure You're Hip
4. It's Not Me
5. Cop A Feel
6. Stick Around
7. Home Together
8. Nostalgia
9. Dreamlife
10. Truly I Do

"Roger That" jumps right at you. The vocals are clear and there is a harmonizing kazoo intro to the song. The CD volume is high, so if you do most of your listening with headphones, consider this a warning. Set the volume low and raise it to your comfort level when the music begins.

The mix is designed to feature this duo's vocals. There is a strong finger-snapping percussion beat and the meter is solid.

"List of Things" comes down a bit in volume. The harmonies on this song are beautifully done. The mix is excellent on this song and the vocal blend is perfect. There is a xylophone accent, cool. That is an instrument that you seldom hear and it's use here

is an unexpected bright spot.

"I'm Sure You're Hip", if you listen to the lyrics, you have to wonder who inspired this song. This is a song of wanting someone, anyone... living.

"It's Not Me" is another song of longing. There is a section that sounds as though it is sung in unison. It finally splits into two of those wonderful harmonies. These ladies can sing.

I'd love to sit down and put together something as complex as some of Freddie Mercury's vocal tracks with Queen with these ladies. There is some enormous potential in their vocal power.

"Cop A Feel" is a song that made me laugh. It is just a little naughty and too short.

"Stick Around" is another song about relationships. In fact, that is the theme of the entire album. This song features a beautiful flute accent. Once again, those vocals shine.

"Home Together" is a tune to follow "Stick Around". I expected the song to be about staying home together. If you listen to the lyrics, the man is starting to escape. The lady is wanting to convince him that there is noone better out there.

"Nostalgia" is just too short. It was gone before I knew it. This song starts with "I haven't seen you in years" and then it moves forward slowly. This song is a comparison of a past love that still warms a girl's heart. She has been seeing others, but, the spark is not there. She is remembering what "they" had and what she is missing.

This song has a doo-wah sort of vibe to

it. It reminds me of something from a musical. I picture a scene like "I love the flute. One again, their signature harmonies shine near the end of this song.

"Dreamlife" has a hauntingly beautiful flute track in it. The meter is so steady that you'd almost think it is played by a computer. The flute is wonderful.

"Truly I Do" is a melancholy number. The song is moody and mournful and the chord structure accentuates that mood beautifully. I can picture this number being sung in a smoke-filled scene in a gin-joint.

The mood of this song really gave me thoughts of these gals singing this number alongside Craig Robertson with his fedora pulled down low and his collar flipped up. One on each side with their tight harmonies and Craig's famous growl filling in the bottom of the song.

These gals can sing. If their vocals come across this strong on live performances, they could really have a sound all their own.

I'd like to hear what else they perform. Given a steady stream of material and some promotional work, I have the feeling that they would have no place to go but up.

Some of the writing is frivolous and some just fun. Some is more meaningful and though-provoking. The final number is darker sounding and moody. I have to say that the last number was absolutely wonderful and the best track on the album.

One of the keys to making a good show of it is leaving the listening audience wanting more. That's where I am right now. I'd like to hear more of "The Sweater Set". I'd love to hear what they could do with some classic jazz cover tunes.

Ladies, I love those harmonies. Keep it coming. The xylophone was a nice touch. The flute was wonderful. Let's hear some more.

<http://www.thesweaterset.com>

# Digital Reverb

When digital recording equipment first hit the scene a lot of long-time players, me included, were not impressed. Digital sounded cold and sterile.

In the old (analog) days, studios used tube-based equipment to "master" your recordings and the results were warm and sweet. Tons of digital filters have been created over the years to address the problem and only now they are beginning to come close to what the old analog (tape) recording systems used to produce.

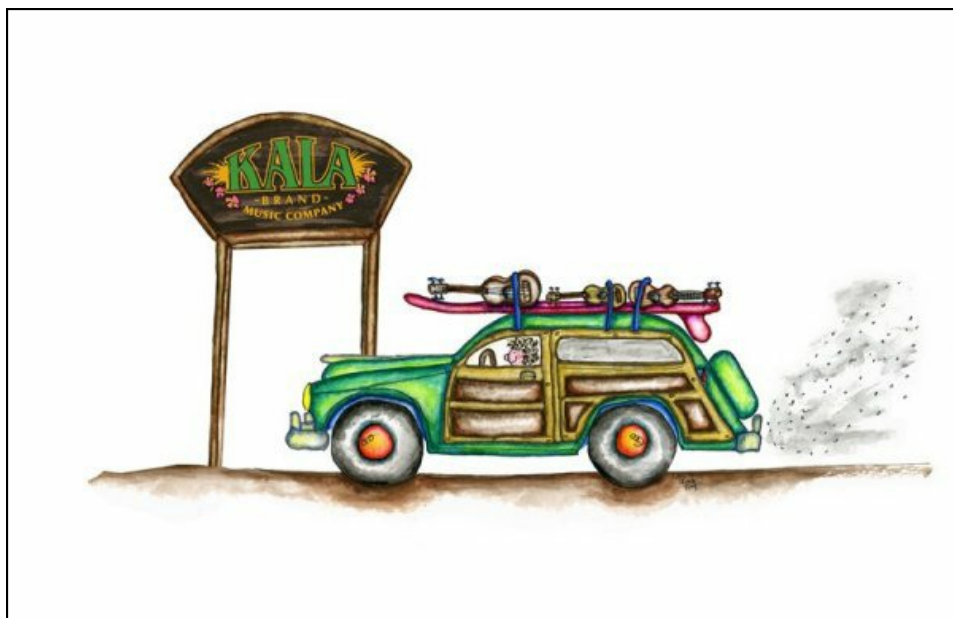
While things are much better than they used to be, there is still one filter that I have wrestled with continually... reverb.

I have tweaked, pinched, prodded, sculpted, and pushed digital reverb as far as I can but I really haven't been very happy with the results.

Digital reverb tends to be too wet. It goes from ineffectual to whoa, backup, that's way too much in a slight push of the digital switch.

Funny, because it is not really reverb itself that is the problem, it is the change in tone that takes an otherwise warm recording and turns it into a cold, clammy sort of sound that reminds me of yelling into a storm sewer (don't ask).

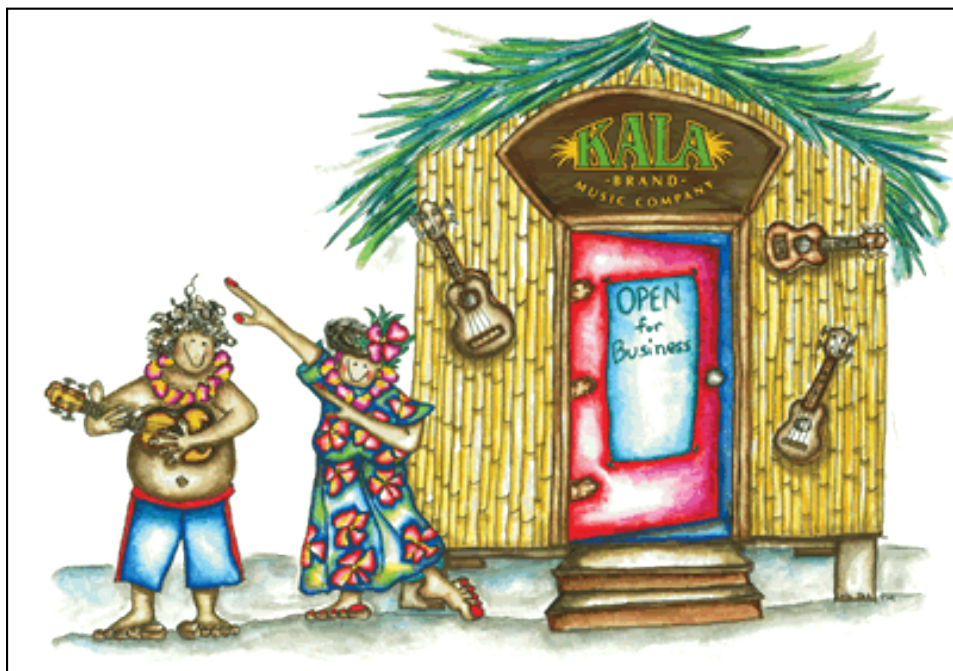
The work-around, after adding the reverb you want, EQ the mix to bring back the warmth.



## Got Uke?



You can find Kala Ukuleles at  
[www.ukeladymusic.com](http://www.ukeladymusic.com)





## Kala Soprano Travel Uke

Mike Upton, of Kala Ukes, sent me two travel ukes for review and to give-away to our readers. The soprano travel uke, the "KA-SSTU", sports a solid spruce top, sealed-gear tuners, a 1½ laminated mahogany, curved back, a mahogany neck, and comes with its own Kala Ukes embroidered logo gig bag.

First off, let me say that the gig bag is really cool. I love the embroidered logo. This bag is custom-made for the ukulele and it fits like a glove. The uke is well-protected inside this bag.

The fit and finish of this uke is wonderful. Its "voice" is very chipper and much louder than I actually anticipated, thanks to the solid spruce top. The neck is perfect and the frets are nicely dressed. There are no sharp edges whatsoever.

The rosette is a conservative triple stripe and is a perfect match for the minimalist black binding. The bridge is rosewood.

The first thing I noticed about the tuners is that the "knobs" are black. They are not too big, but they are not too small, either. They are easy to adjust and smooth as silk. The uke holds tune very well, so, you won't

find yourself constantly tuning the instrument.

Kala Ukes come with Aquila strings these days and they are a great choice for this uke. The action is a little high, but that may be by design. If the strings were really low, this uke would produce a lot less sound.

The nut and saddle appear to be bone and they are cut perfectly for the Aquila strings. There is no buzzing and the intonation is perfect all the way up the neck on our sample.

The shape of the neck feels comfortable in my hands and the heel of the neck is perfectly symmetrical and small, allowing for easy access to the upper-most frets.

There are fret markers on the fifth, seventh, and tenth frets on both the fretboard and the top-edge of the neck to facilitate playing its full length. The neck is bound in black to match the body. This is a really classy looking little ukulele.

Playing this uke is a pleasure. It has a size that rivals sopraninos and would feel much like one if not for the added weight of the geared tuners. The balance point on the neck is the seventh



fret, so it doesn't feel top-heavy when you are playing it. That was a pleasant surprise.

If you want a travel uke that will fit comfortably in your luggage or as a carry-on, this uke is one to consider. The KA-SSTU is a fun little ukulele with a big voice. The gig bag is really cool and this is one toy that is sure to win a lot of smiles.



## A.J. Leonard

### Australia's Own "Virtuoso" Uke Player

Over the years Australia has produced some amazing musical talents. Anyone who has ever heard of acoustic guitar genius Tommy Emmanuel will tell you how they are blown away by what he can do.

I can think of numerous musical groups that came from "Down Under". Little River Band had a string of hits years ago, so did Olivia Newton John. Then, Air Supply churned out one hit after another for a decade.

Australia's contribution to the world of ukulele is A.J. Leonard.

A.J. has been called a "virtuoso" player, but, he doesn't just play, he sings, too, and he does a good job at that.

I have enjoyed watching A.J.



play in various "gigs" thanks to the internet and YouTube, in particular.

A.J. is quite a showman. He plays a range of cover songs old and new and writes some of his own material as well.

After enjoying the videos I found online, I had the opportunity to interview A.J. for this issue.

-----  
**Q:** When did you first start playing ukulele?

**A:** 1973

**Q:** Do you remember your first ukulele?

**A:** My very first ukulele was a cheap and nasty Skylark that I didn't know how to tune but my first serious uke was an Australian made Maton soprano that I bought second-hand for \$20 in 1973. I have seen the odd Maton appear on EBay for \$500-\$600.

[editor's note: Maton guitars are sensational. Tommy Emmanuel, perhaps the world's best acoustic guitarist plays Maton]

**Q:** You play a Martin 5K in some of your videos. How many ukes do you own and what are they?

**A:** Unfortunately the Martin in those videos belongs to Terry Chapman, a close friend of mine and a serious Martin collector. Thanks to Terry I have become more interested in soprano ukuleles.

I don't have a large collection; I own four ukes including the Maton soprano. I have two tenors, both made by Kamaka. The older one is a Lili'u 6 string I acquired in 1978 and the other one is a 4 string I picked up in Hawaii in 2006. I also have a Lanakai baritone. I used to own a rare Maton baritone made in 1976 but it mysteriously "disappeared".

**Q:** What other musical instruments do you play?

**A:** Guitar, bass, mandolin, bouzouki, tenor banjo, quatro, piano, keyboard and percussion.

**Q:** You have played with many "bands" over the years. In which ones did you play ukulele? What genre of music did you play in each group?

**A:** I played ukulele in the early days with a duo called Cool Water and then a band called Yasmin & the Tealeaves who released a self-titled album in 1980. The 80's saw me playing electric guitar and keyboard in various original and cover bands. I also did solo piano bar work. I started playing some ukulele again in 1990 when I

discovered the Penguin Café Orchestra a band that plays an interesting cross-section of instrumental music utilizing guitar, piano, ukulele, cello, violin, trombone etc. I joined the Lightning Creek Band, which performed music for children and wrote some children's songs on ukulele for a couple of album releases. In 1992 I formed a six piece original band called Arpeggio A Go Go, which included violin, cello, flute, clarinet and percussion. I played guitar, ukulele, keyboard and mandolin and featured the idea of mixing songs with instrumentals. By the time we recorded our only album *In Another Lifetime* in 1996 the band name had changed to Free Reign.

**Q:** Tell us about your current musical duo.

**A:** My current musical duo features ukulele and cello performing songs and instrumentals. The cellist Jenny Rowlands has been with me since Arpeggio A Go Go/Free Reign. We started the uke/cello combination in the late nineties playing mainly covers. The duo expands into a four piece called Tropical Lounge and incorporates more ukulele, guitar, accordion, keyboard, percussion and vocal harmony.

**Q:** A few months back you released "Tales from the Tropics", a full-length CD. Did you play everything yourself? If not, who played on that project?

**A:** Jenny Rowlands played the

cello on *Island Girl* and *The Road To Hana*. I played everything else.

**Q:** Are there any projects in the works at this time?

**A:** I am putting the finishing touches on a new CD entitled *12 Seasons: Two-Part Preludes For The Ukulele*. It features twelve instrumentals, one in each key and performed on ukulele only. It will be the first time I have ever featured my Maton soprano on a recording.

I have another ongoing project titled *American Songbook* in collaboration with David Billings who is a part of Tropical Lounge. The idea behind the Songbook is to include songs that convey hope, promise, optimism or just a positive spin on life. A second *Tales From the Tropics* has been started and I have at least another two projects in the planning stages. I am trying to make up for some lost time.

**Q:** Have you played with any other ukulele celebrities? With whom have you shared the stage?

**A:** I have yet to share the stage with other ukulele celebrities but I plan on a global assault of ukulele festivals in the future. I was invited to play New York Ukulele Festival this year but couldn't organize myself in time. I would have loved to have seen Bill Tapia and Nellie McKay.

**Q:** Who, would you say are your musical influences? How did

they influence you?

**A:** I have many, many musical influences that include the aforementioned Penguin Café Orchestra, Schubert, Brahms, Schumann, Satie, Bing Crosby, Al Bowlly, Jean Sablon, Frank Sinatra, Dean Martin, Perry Como, Bert Kaempfert, The Shadows, The Beatles, The Beach Boys, Simon and Garfunkel, Jimmy Webb, Joni Mitchell, John Martyn, Randy Newman, Ry Cooder, JJ Cale, Radiohead. There is also the music of Fiji and Hawaii particularly Jake Shimabukuro and Ohta-San. I know it's a long list but I feel they have all influenced me either directly or indirectly. My record/CD collection contains examples of most kinds of music.

**Q:** Have you had a chance to play with any of them?

**A:** I would love to have seen Al Bowlly with the Ray Noble orchestra in the late 1930's but the closest I have come is meeting Randy Newman in the 1980's and Jake a couple of times. Every man and his dog seems to end up doing a duet with another artist sooner or later and audiences enjoy seeing different artists performing or recording together. I would like to do this in the future but I have to get out of Australia first as my inspiration comes from elsewhere. Some duets with JJ Cale or Ry Cooder would be good.

**Q:** You play lots of instrumentals, but you also sing (Pretty well, I might add). Which do you enjoy

more?

**A:** Thank you for the compliment. It's a funny thing, when I first heard my voice on a recording at the age of 12 I never thought I would make a living as a singer. All I wanted to do when I started learning was to play all the great guitar riffs of the time. The 60's was a fertile period for instrumental music so there was a great opportunity to learn and appreciate instrumentals as a valid and inspiring art form.

When I heard Penguin Café I was intrigued with the idea that you could be an instrumental band only. I modeled Arpeggio A Go Go on Penguin Café but realized fairly quickly that I was also a singer and enjoyed singing live.

I have always liked variety and when I perform I like to mix it up. As to which I enjoy more, songs or instrumentals, it's a bit like tossing a coin.

**Q:** Some of your recorded works are straight-up, live sounding, if you will, and others are heavily orchestrated. Do you have a preference when it comes to studio work?

**A:** I tend to overdo arrangements at times but I just can't help myself. Sometimes I have an idea in my head where to take an arrangement and at other times I experiment by adding whatever comes to mind, arranging on the hop so to speak. I have recently discovered the joys of simplicity with the recording of *12 Seasons*

by consciously choosing to limit each track to a two-part arrangement. I guess I don't really have a preference.

**Q:** Do you produce your own music?

**A:** Yes, but mainly out of necessity and convenience not choice.

**Q:** You play a lot of cover-tunes. Do you have favorite "artists" you consider when you pick cover-tunes? What are your criteria?

**A:** I think my criteria might be more song-based than artist-based. I respond to music that moves me, that has an inexplicable quality defined by the melody and sometimes the lyrics. When I do a cover version I like to tinker with it and try and create something new and interesting.

**Q:** Do you have any future musical goals you can share with us?

**A:** Recording and performing are ongoing passions for me and I hope to reach a wider audience in the future. As far as the ukulele is concerned I have been a bit slow out of the blocks considering I started playing a good while ago. When I started in the 70's there was no one else in Australia playing ukulele of a high standard that I was aware of and I didn't have a clue about what was happening in the rest of the world. But now, as more and more people are aware, the ukulele is undergoing a global resurgence. In the last

five years at least a dozen ukulele clubs have started up in Australia. There is now a wider audience for ukulele and I hope to be able to inspire people and make them understand the amazing possibilities that the once humble uke has to offer. And if there are any celebrities out there interested in some private tuition from a capable teacher I give very reasonable rates.

**Q:** Have you set a time to meet Bosko & Honey in the next Ukulele Safari?

**A:** I will be performing at the inaugural Melbourne ukulele festival (MUF) at the end of February 2010 where I plan to meet up with Bosko & Honey. Bosko has contacted me and graciously requested to include me in the Australian installment of the Ukulele Safari.

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I'd like to thank A.J. Leonard for taking the time to answer our questions. He has a pretty busy schedule.

We'll keep watching and check out Bosko & Honey's Ukulele Safari - Australia and look forward to catching Bosko, Honey, and A.J.

Meanwhile, you can check out A.J. Leonard's music and videos on his MySpace page:

[http://www.myspace.com/ajleonard\\_uke](http://www.myspace.com/ajleonard_uke)

and his official website:

<http://shenanigansmusic.com.au/ajleonard.html>



## Tales From the Tropics

### A.J. Leonard

A.J. Leonard's "Tales From the Tropics" is a collection of upbeat original tunes and are sure to get your toes tapping.

Here is the line-up:

1. Away From It All
2. Dance For Jake
3. Meet Me In Hawaii
4. Makawao
5. Island Girl
6. The Sound of Rain
7. The Road to Hana
8. Big Island
9. On the Mariposa
10. Flutter (Kapalulu)
11. Watching the World Go By

"Away From It All" starts slowly, then it jumps into a fast strumming, vocally harmonious tune that reminds me of the Beach Boys. The harmonies in this tune are very tight and the rhythm is really rock-solid. The ukulele playing is wonderful.

"Dance For Jake" is a fun instrumental tune. I found myself smiling, my toes tapping and head bouncing. This rhythm catches hold of you. The song is short and sweet.

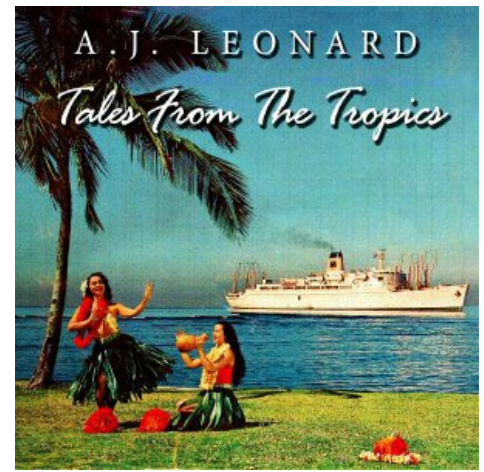
"Meet Me In Hawaii" starts with beautiful finger-picking style. In comes the steel guitar and the

rhythm is smooth as silk. This song has a beautiful instrumental and vocal arrangement. A.J. has a rich baritone, but he can also reach the tenor range with comfort. The backup vocals are right on cue and the music is tight. The drums lay a solid foundation and the beat rests squarely on it. A.J.'s timing is superb.

"Makawao" starts with a beautiful instrumental intro that slides into a fully orchestrated arrangement that sounds right at home in the tropics. The song is not overdone, not too busy. This is a song that could easily become a standard in the Islands. I love it.

"Island Girl" starts with cello and finger-picking. A.J. comes in with the lead vocals and displays just how sweet he can sing. The song is dreamy and it does set the mood exactly as intended. I can picture the beautiful Island Girl in the surf.

"The Sound of Rain" is another display of excellent musicianship and composition. This is a beautiful piece. It does remind me of raindrops dancing on palm leaves. I love the rhythm and mood.



"The Road to Hana" has a really nice drum beat in it. The orchestration is well done and, again, A.J.'s voice is well-suited to the song.

"Big Island" has a classic rock "organ" sound. The guitar work and ukulele are very tight and the keyboard is well done. This song reminds me of a popular rock tune from the Seventies. This is an instrumental and there are lots of differences, but it is similar.

"On the Mariposa" has an almost Latin beat to it. I can picture dancers moving to the beat in some old cantina. I like the guitar work in this song, very tasteful. The steel is very nice. It makes a great accent.

"Flutter" is appropriately named. The music is a fanciful flight. I enjoyed it. Very nice ending.

"Watching the World Go By" is a great ending to a great CD. This is a wonderful array of songs. The mood is tropical and soothing, as the name implies. A.J. Leonard did a superb job in writing, arrangement, and performance. I recommend it.



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...

## Tony Danza Plays Uke



Tony Danza is enjoying new things these days. At the end of his days on the sit-com "Taxi", Danza took up tap-dancing. More recently, he took up ukulele and has been seen on the Bonnie Hunt show and other places playing a "Flea" from the Magic Fluke Company.

Tony recently entertained the troops, so to speak, on the set of "The Producers".

Tony says that the ukulele helps him relax. I say, good for you, Tony.

BTW... Tony played his "antique" Favilla on "The Daily Danza", the tune, "Five Foot Two".

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## Catch It In the Mix?

(Sure you will)

I can't tell you how many times I have heard people say that.

You are in a recording session and things are really sounding great, then someone bumps a mic stand or something else happens that adds some unwanted noise to an otherwise perfect track. Or, maybe you just slip off a string in that lead break and there is one twang that is a little too audible.

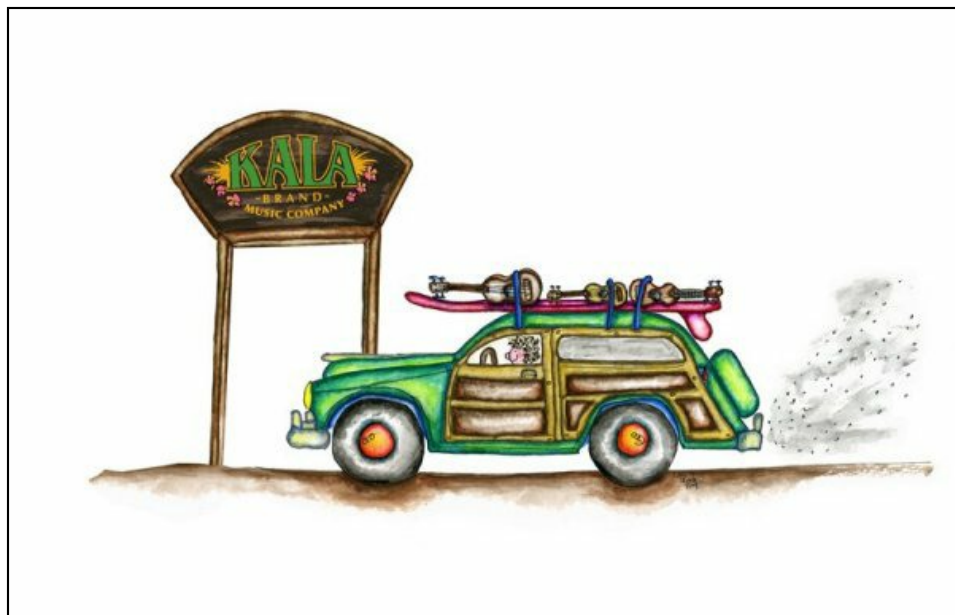
Someone says, "We'll catch it in the mix." So, the mix is done and you are finally home and listening to the "final mix" and you hear that little noise as if it were blasting at 95 dbs.

I used to record in a studio with two engineers, Bob "Do It Again" Fyster and Ed "Catch It In the Mix" Whitney.

When you recorded with Bob, any flaw whatsoever and you could count on redoing it. With Ed, there was no such thing as a second take. Which is better? My vote goes for "Do It Again".

With home recording gear what it is, you don't have to settle for second best. You can take your time and do it until it's right. But, remember, it is important to listen to the mix again after a little rest and relaxation, like the next day - when your ears are fresh.

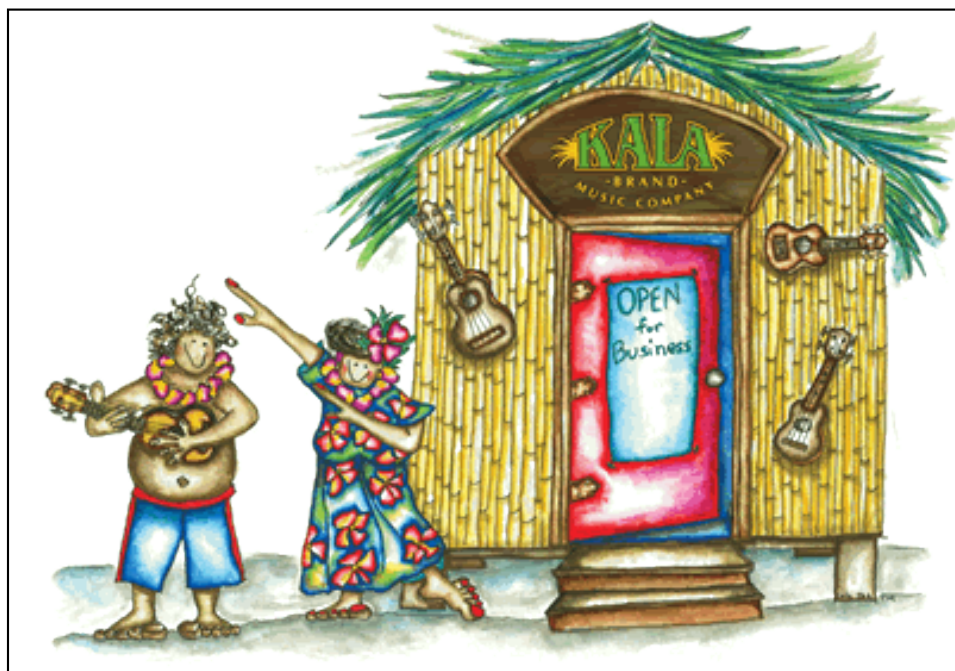
Don't be afraid to re-record something more than once. You'll be glad you did.



## Got Uke?



You can find Kala Ukuleles at  
[www.ukeladymusic.com](http://www.ukeladymusic.com)





## Uke For Breakfast (Tom Dennehy) by Jeremy dePrisco

We met in early 90's while playing the open mic scene in Bloomsburg, Pennsylvania, a small college town. At the time, Breakfast (aka Tom Dennehy), was heavily into Weird Al Yankovic and novelty music. I was into Jethro Tull and what I perceived as more "serious" songwriting, so really we could not have been more different. Somehow we struck up a friendship and stayed in touch over the years.

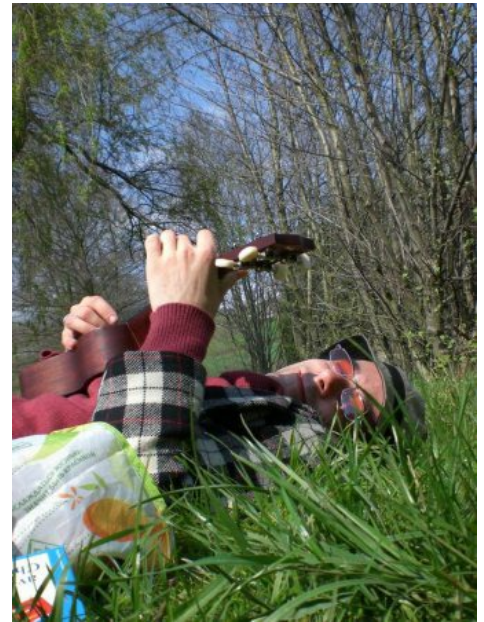
For the 15 or so years that I've known Breakfast, he has been out of the state or, more likely, out of the country. If you look up "globe trotting" in the dictionary, you will see a picture of Breakfast, probably playing a



uke. Like the sophists and itinerant minstrels, Breakfast always brought news from far flung places. His first letters came to me from Berklee College of Music, then later from Pune, India, written on flimsy blue paper with Sanskrit markings and tales of his adventures scrawled in the margins.

To say Breakfast is a traveler is an understatement. Travel is a key component of who he is as a person and artist. Whether it is teaching English or herding goats, Breakfast lives simply and always finds a way to make ends meet while he also pursues his musical journey. As a result, he is an inspiration to his peers (yours truly included) because he does what many of us say we'd like to do, but may not be able to based on different life choices or life goals. What's more, Breakfast is a genuinely compassionate person who cares about music in terms of its human impact, and its place in the scheme of social interaction.

Breakfast has always been a "musician's musician," not only excelling on uke, but also piano, guitar, saxophone and



composition in general. He's also one of my favorite people, not only as a player, but as a friend. As his student and occasional performing partner, I've always learned a lot from our interactions. Breakfast is a true maverick, not happy with the usual, and willing to break down boundaries (fast). So if this interview seems like a bit of music industry nepotism, I apologize (I'm also friends with the editor, so there). It's actually quite good for readers, because I am not sure enough folks know about Breakfast, and I really do think Breakfast deserves a broader audience.

Breakfast is currently based out

*There's music and languages  
I've never heard  
All kinds of people,  
and houses and words  
Long lost friends that I've never met  
Don't know where I'm going  
but I know my path is set  
No worries, no regrets,  
no matter where I go  
Each stranger is my family, every  
country is my home*

of San Francisco (goat-herding when he is not playing music), though from what I can tell from his MySpace page he doesn't hang out there very much. France, Morocco, Hawaii... you never quite know where he will turn up. As a result, the majority of this interview was conducted this summer via email.

The variety of Breakfast's set list spans the globe. At his most recent show at Brews N Bytes in Danville, PA, he opened with a Middle Eastern tenor uke improvisation, then moved on to some light classical piano, followed by several songs on uke, including original compositions "Intestines" and "Cilantro." His lyrical songs are often humorous, sometimes political or down right strange. They provide a witty and introspective look at the world from someone who has been to some pretty far-flung places and seen humanity in many forms.



<http://www.myspace.com/breakfastsongs>



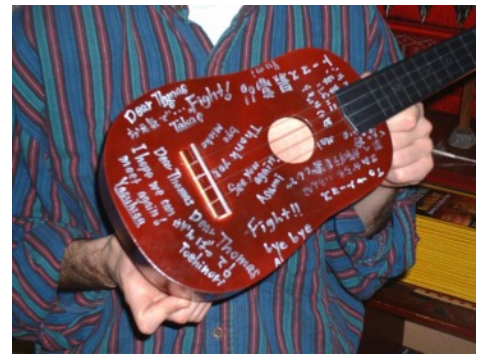
Fan favorites include "Turtles in the Oven", "Niacin", "Tea Tree Oil" and a uke/kazoo rendition of some Bach pieces. Besides English, Breakfast is often served in Spanish, French, Hindi, with a side of Arabic and Japanese.

A cover of the Tom "T Bone" Stankus classic, "Existential Blues" usually appears in his set, and that song alone shows Breakfast to be a great entertainer without necessarily being commercial. For all his travels, he is relatively under the radar, though he has recorded extensively at WVIA public radio, our local NPR station who has a local music program.

**Q:** How did you get into music?

**A:** I got into music some time in the womb. I grew up in a musical family in Danville, PA and so there was always music around me when I was growing up. My first favorite songs were camp songs I learned from the Boy Scouts, one reason why I've always been attracted to novelty music.

I started taking piano lessons when I was seven, started playing sax with the junior high school band, played with a few rock bands in high school, got a degree in professional music from Berklee College of Music, studied North Indian classical vocal music in India for two years. When I lived in Chicago from 1998 to 2000 I was introduced to North African percussion, which later led to me studying the music and rituals of mystic trance societies in Morocco. While there I also



sang in a few choirs, played with a quasi-Moroccan improv group called Tok-Tok, and joined a psychedelic marching band called Environmental Encroachment, who I still play with from time to time.

**Q:** Who were your favorite teachers?

**A:** Edith Wolf, who taught me piano from age seven to seventeen; Paul Semicek, the director of my high school marching band; various teachers from Berklee, including Mitch Hapuers (ear training), Pat Pattison (lyric writing), David Fuentes (counterpoint), Henry Tate (history of art), and Wayne Naus (harmony).

In addition to all these great people, the two most significant teachers of mine have been Warren Senders and his teacher Shreeram Devasthali. I studied Khyal singing, the most popular form of North Indian classical vocal music today, with these two men for about two years each. Both superb musicians and inspiring human beings in general, these two teachers were very generous with their knowledge, pushed me to work very hard, and gave me enough material to study for the rest of my life.

**Q:** When did you first pick up a uke? Why?

**A:** When I was about 12 or so, my mom gave me a uke. I learned how to tune it and play a couple chords and then forgot all about it. When I was 26 a teacher at the school where I taught in Japan made me a uke as a going-away present. From what I remembered playing the uke for one day 14 years earlier, plus what I had learned on the guitar during that time, I was able to teach myself basic ukulele playing in a couple of weeks.

**Q:** What do you like about it?

**A:** It's small and portable, the perfect travel instrument. It's charming. It lends itself to humor and perhaps therefore most of the ukulele players I've met are a bit quirky.

**Q:** Who are some of your favorite uke players?

**A:** Israel Kamakawiwo'ole of course was great and totally deserving of his popularity. I like Ukulele Dick from Santa Cruz. He's got a wide range stylistically. I've heard him do very good renditions of Beatles songs and I have a CD of him doing old jazz standards. Everything I've heard him do he's done well.

There's a kahuna I like on the Big Island in Hawai'i named Kahliko, who I saw do a couple shows at the Aloha Outpost in Pahoehoe. He plays traditional songs and has written some good tunes of his

own. Jake Shimabukuro is amazing. The only thing I've heard him do is While My Guitar Gently Weeps on YouTube, and it's one of the best performances of anyone playing anything I've ever heard.

One time at a Polynesian festival in Hayward, California, I saw a Canadian guy named James Hill take the stage. He started with a well-done Greek folk song, followed by a clever and solid arrangement of the Super Mario Brothers theme music, and he finished off his set with a smokin' rendition of Flight of the Bumblebee. Excellent player. I've heard a number of great young uke players in San Francisco over the past year, most of whom make me feel like a second-rate hack. Unfortunately, I can't remember any of their names off the top of my head. Everyone will know about them soon enough.

**Q:** What do you think of the recent increase in uke popularity?

**A:** I'm strongly in favor of it. It's not just a passing fad. Ukulele consciousness is spreading all over the world and I think it'll become a major feature of the emerging global culture.

**Q:** How does it work into your writing and performance?

**A:** Ukulele lends itself surprisingly well to Indian ragas, and I often open my shows this way. When pickin' at a bluegrass jam, I usually bring a uke instead of a

guitar. I do about half of my songwriting on the uke. I like rearranging well-known tunes, especially classical music, for the ukulele and kazoo. People don't expect to hear, say, Mozart or David Brubeck on instruments that have been traditionally considered toys. I want to help elevate these instruments to something the general public will take seriously.

**Q:** What do people think of it when you play?

**A:** People usually smile before I play a note. When I hold a ukulele while hitchhiking I tend to get rides faster, as nothing says 'non-threatening' quite like a uke.

**Q:** Do you have any favorite brands/technical tips? If so, what are they?

**A:** I've found that many brands have the full range from cheap beaters to professional models, so no, I don't have any favorite brands. I do really like the Johnson resonator uke, which is steel and good for outdoor playing when it helps to have a volume boost. However, they're a bit heavy to lug around. I've also got a hundred-year-old Sovereign with a warm sound, good intonation, and ivory fretboard.

**Q:** What do you want people to know about you and the uke?

**A:** I'd like people to know my songs, but I don't care whether or not they know anything about me; songs tend to live a lot longer than people do. And

about the uke, I'd like people to know that it's not just a toy or a wall decoration, but an instrument that can be every bit as expressive as a violin or a saxophone or a 40-piece orchestra.

**Q:** Does size matter?

**A:** The small size of the uke makes it easy to travel with. I don't have to check it as an extra piece of luggage when I fly and most ukes weigh less than a pound.

**Q:** I had to laugh when you referred to most uke players as "quirky". How do you deal with that perception yourself? After all, you are quirky.

**A:** Good question. Perhaps it's the legacy of Tiny Tim. Perhaps it's the goofy vibe I get at the Ukulele Club of Santa Cruz, where every meeting starts with all one hundred or so in attendance playing Under the Boardwalk together. Perhaps it's because most of the uke players I know are more fun rather than serious. That being said, I should add that the word quirky doesn't describe very well any of the uke players I saw when I was living in Hawai'i.

**Q:** Whether writing on uke or other instruments, where do you get your inspiration?

**A:** It comes from my musical background, life experience, snippets of sound I hear here and there, and my imagination.

**Q:** When you mentioned elevating the uke I was

reminded of a past conversation about wanting to show people that anyone can make music. Is the uke part of that philosophy, and if so, how?

**A:** I meet a lot of people who want to play guitar but get discouraged quickly because guitar has a steep learning curve and it takes a while before they can play something that sounds okay. I encourage them to pick up the uke and they're usually pleasantly surprised at how much they can learn to play in just one sitting. It's a very accessible instrument that way, and if you look at players like Jake Shimabukuro or James Hill, you also see that the uke holds as much possibility for personal expression and technical sophistication as anything else.

**Q:** When hitchhiking, though the uke is non-threatening, have you ever considered using it as a weapon? Are you trained in uke combat?

**A:** Unless you're packing a Johnson steel resonator uke, you're better off fighting with your hands. Most ukes are too light and flimsy to use that way. In any case, no one has ever messed with me when I've had a uke in hand. Anyone who tried would probably feel bad for assaulting a uke player; it would be like attacking Santa Claus.

**Q:** What do you want people to know about Breakfast right now, besides that it is the most important meal of the day? Any exciting trips coming up?

**A:** I'm just finishing up my exciting trip of the moment here in Europe and I have no other trips planned for now. If any of your gentle readers are in Pennsylvania or California in July 2009, I encourage them to check out my MySpace page and come to one of my gigs. And if any of your readers live in the Bay Area, I want 'em to know that I teach a wide variety of things musical and that I'm available to play for parties, festivals, schools, bars, cafes, crack houses, weddings, funerals, bar mitzvahs, natural disasters, or any other venue.

**Q:** What have been your most meaningful musical experiences?

**A:** When I was living in Santa Cruz from 2004 to 2006 I spent a lot of time playing on the street. I formed a band called Love Gutter with two guys I met there. One guy plays a 55-gallon plastic water treatment chemical barrel with claw hammers and the other guy plays kitchen pots and pans with safety pins ducktaped to his fingers. They play only odd meters and I improvise sax melodies on top. We added a bass player a while ago, but because of geographical reasons, I've played with him only twice.

Santa Cruz is a small city with a lot of street musicians, a lot of them not so good. The city has responded by criminalizing street music in general, so playing music there has become a controversial political act. Most of Love

Gutter's performances end when the police show up. There's a drum circle every Wednesday at the farmer's market there. Again, not the greatest music, but it's more about the community. To stop it the city council passed an ordinance making it a crime to be in a parking lot (that's where the drum circle happens) for more than fifteen minutes. When musicians resisted this law, the police showed up with tear gas and two people got arrested. I've been out of town, but from what I hear, it's been tense. Anyway, this experience and others like it have made me think a lot about the role of music in society, what it means to different people, and the functions it has aside from art and entertainment.

**Q:** Where you are trying to go with your music these days?

**A:** I'm trying to tie up all the different musical threads I've started and weave them together into a single project. I want to form a band and perform as much as possible, do some touring. I want to collaborate with other musicians and artists. I'd also like to take on some students for private lessons.

**Q:** I notice many of your songs (original and cover) are centered around food. Is that intentional?

**A:** I've noticed too that a lot of my songs have food themes. This is not deliberate nor does it have anything to do with the name Breakfast. Perhaps this is

Weird Al's influence making itself subconsciously felt. Or maybe food is just a fun, easy thing to write about.

**Q:** What is your position on politics and music? Is music truly effective as a tool for social change, or is it too encumbered by market forces and media hype?

**A:** Music is definitely still a vital force for social change. Market forces and media hype don't matter so much, especially not these days in the internet age.

**Q:** What do you think of shows like American Idol?

**A:** I don't think anything about shows like American Idol. They're irrelevant. Sure, it's popular now and it's launched a few careers, but in the end I think its impact will be negligible.

### Discography

Animal Suite & Sour (2001) India/PA  
hen na tanuki (2001)  
City In A Fence (2001)  
Breakfast (2005, and a slightly different 2006 version)

**About the author:** Jeremy dePrisco is a songwriter and performer who currently studies intercultural communication at Bloomsburg University in Pennsylvania. Jeremy has several CDs to his credit, and aside from music enjoys hiking, nature photography and reading Sufi poetry. If you liked this story, check out more of Jeremy's writing and music at [www.shivasongster.com](http://www.shivasongster.com)

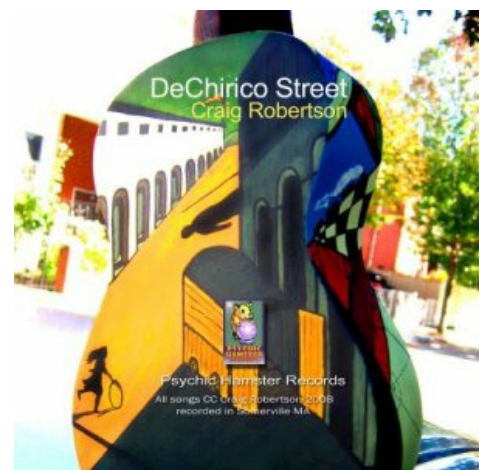
**Editor's Note:** Jeremy dePrisco and I have been friends for many years. He performed with "Breakfast" a.k.a. Tom Dennehy during Tom's years in Eastern Pennsylvania.



<http://www.ukecast.com/mp3/>



<http://www.ukulelenoir.com/>



<http://psychichamster.com/>



## Serif PagePlus X4 A Desktop Publishing Powerhouse

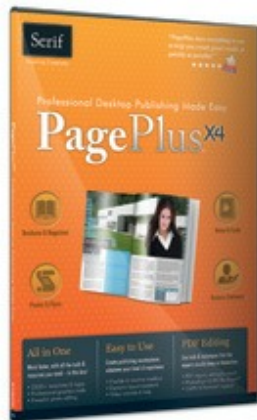
If you have a ukulele club or musical act and want to keep your fans in tune with news and events, nothing beats a good desktop publishing application.

PagePlus X4 is Serif Software's latest and greatest desktop publishing powerhouse. It does everything that a professional graphic artists needs to do at a fraction of the cost of Adobe or Quark's page layout products.

PagePlus makes designing a newsletter or website a snap. It is a WYSIWYG design tool (what you see is what you get) that can build websites with style-sheets, javascript, and other fancy features. It can also be used for brochures, posters, award certificates, newsletters, even magazines (*ukulele player* is designed using PagePlus and we used it for our business cards, too).

When you complete your publication, you can convert it to a PDF file (Acrobat Reader format) and post it online or send it to your member list via email.

PagePlus X4 includes all the essential tools for your publishing needs. There is a logo design applet, a photo-editing application that is pretty powerful, and there are lots of cool special effects that can be applied to virtually every element on the page.



The advantage of a true desktop publishing program is that it's not just a word processor. You have total control of your layout and can place elements in multiple layers. If you use Photoshop for page layout, like many designers do, you are just making things harder than they really have to be.

I introduced my wife to Serif Software, and PagePlus in particular, when we were first married. Today, she teaches graphic design and digital scrapbooking classes using Serif PagePlus and people are amazed just how easy it is to learn and how powerful it is.

With ukulele clubs spanning the globe and various websites being built all the time, I agreed to write this review of PagePlus

and pass my recommendation along to our readers.

Serif generously gave me the upgrade to their latest software because I am using it to create *ukulele player*. Perhaps there are more than a few Serif programmers and decision-makers that will read the magazine and decide to give the ukulele a go. That, in my eyes, is a win-win situation.

I do not use PagePlus to design the Tricorn Publications website and *ukulele player* download page. I use another tool for that. But, I have used PagePlus to design a really fancy online portfolio for a fashion model with whom I worked, and I was really impressed with the results. She loved the website, too.

Every musical act needs a press kit, business cards, posters, signs, a website, and a newsletter in PDF format would be a big benefit, too. The software can do all of that and more and Serif's online tutorials are great.

If you have a club, or you organize a festival, you should take a look at Serif PagePlus X4. If you already have PagePlus, check out the upgrade deals At Serif's website.

Here is a link to the website:

<http://www.serif.com/pageplus/>

PagePlus is a fraction of the cost of Adobe's InDesign, or the PhotoShop Creative Suite. It's the best desktop publishing value on the market.

# ukulele player and Kala present...

ukulele player and Kala Ukuleles came together to bring you this exciting opportunity. One lucky reader will win this ukulele.



All you have to do is submit your name, an e-mail address, and a shipping address so that if you are the winner, we will be able to ship it to you. You only need to submit your information one time and you will be in the running for all of the Kala Ukulele give-a-ways.

You read about the Kala KA-SSTU ukulele in this issue of **ukulele player**, now, here is your chance to win it. Follow the instructions below...

We will not share your contact information with anyone for any reason.

note: if you have trouble with the form, e-mail your entry to [giveaway@tricornpublications.com](mailto:giveaway@tricornpublications.com)  
Include name, shipping address, e-mail address.



Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of every month of the current issue. The winner will be chosen on the 24th of that same month. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

[http://www.tricornpublications.com/uke\\_contest.htm](http://www.tricornpublications.com/uke_contest.htm)

Thanks for reading **ukulele player**  
and thanks to Kala Ukuleles for their support.



# Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

[http://www.tricornpublications.com/uke\\_player.htm](http://www.tricornpublications.com/uke_player.htm)  
 or e-mail me at this address:  
[mickey@tricornpublications.com](mailto:mickey@tricornpublications.com)  
 We will add you to our list.

## USA

### Arizona

**Scottsdale Strummers, Scottsdale AZ**, Contact Pat McInnis  
 weekly daytime meeting, monthly evening meeting  
 email: [pat@azukulele.com](mailto:pat@azukulele.com)  
 website: [azukulele.com](http://azukulele.com)

### Tucson Ukesters

Tucson, AZ  
 Meet weekly - usually on Monday afternoon  
 Contact: Kristi  
[twoazin@comcast.net](mailto:twoazin@comcast.net)

### California

#### Nuked Ukes

We are in Auburn California. Welcoming players from all levels.  
 contact: Loyce Smallwood  
[loy@foothill.net](mailto:loy@foothill.net)  
[www.kahi.com/loyce'sblog](http://www.kahi.com/loyce'sblog)

#### Ukulele Society of America

Contact: Richard Douglas  
 (760) 458-6656  
 300 Carlsbad Village Dr.  
 Carlsbad CA, 92008  
[http://launch.groups.yahoo.com/group/ukulele\\_society\\_of\\_america](http://launch.groups.yahoo.com/group/ukulele_society_of_america)

#### Ukulele Club of Santa Cruz

[www.ukuleleclub.com](http://www.ukuleleclub.com)

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email [Andy@cruzio.com](mailto:Andy@cruzio.com) for club information.



<http://www.wsukes.com>

## German Village Music Haus

### We Sell Ukuleles

expert setups for your fine  
 ukuleles and guitars.

350 S. Grant Avenue  
 Columbus, Ohio 43215

Bill Foley, owner and luthier.  
[www.gvmh.com](http://www.gvmh.com)  
 (614) 228-8467  
 email: [info@gvmh.com](mailto:info@gvmh.com)

# Ukulele Clubs continued

## Connecticut

The Ukulele Club of Southern Connecticut and the  
KookeeUkie Ukulele Band.

We welcome players of all skill levels and offer classes  
for those new to the ukulele. Check our web site at  
<http://www.orgsites.com/ct/uke-club/index.html>.

Pete Johnson

email=[petejhnsn@sbcglobal.net](mailto:petejhnsn@sbcglobal.net)

## Florida

Tampa Bay Ukulele Society

[www.meetup.com/tampabayukes](http://www.meetup.com/tampabayukes)

Each meeting will start with a group lesson followed by an informal jam session  
for players of all levels. Everyone gets a chance to call a few tunes.

**Kansas** (and Western Missouri)

Kansas City Ukesters

<http://www.kcuke.com>

## Kentucky

Kentucky Ukes

meeting the fourth Sunday of every month

[KentuckianaUkes@yahoo.com](mailto:KentuckianaUkes@yahoo.com)

## Minnesota

StrumMn ukulele players

<http://strummn.nexo.com/>

## New Mexico

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: [hdsfgcea@gmail.com](mailto:hdsfgcea@gmail.com).

<http://sites.google.com/site/hdsfgcea/>

## New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly [tim@discoverpotsdam.com](mailto:tim@discoverpotsdam.com) call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

# Ukulele Clubs continued

## Ohio

### **COUP (Central Ohio Ukulele Peeps)**

[coup@tricornpublications.com](mailto:coup@tricornpublications.com)

## South Carolina

### **Lowcountry Strummers Ukulele Club**

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.

[www.lowcountrystrummers.com](http://www.lowcountrystrummers.com) **e-mail** [lowcountrystrummers@gmail.com](mailto:lowcountrystrummers@gmail.com)

## Texas

Robert S. Sparkman

[sparky.judy@tx.rr.com](mailto:sparky.judy@tx.rr.com)

### **Lone Star Ukulele Club (in North Dallas)**

<http://groups.yahoo.com/group/lonestarukuleles>

### **The Dallas Ukulele Headquarters**

Go to [www.meetup.com](http://www.meetup.com) and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

### **CHUG - Coffee House Ukulele Gang**

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. ([steve\\_w\\_williams@yahoo.com](mailto:steve_w_williams@yahoo.com))

## Vermont

### **Vermont Ukulele Society**

email: [vyhna@sover.net](mailto:vyhna@sover.net)

Meets on the second and fourth Mondays of each month.

## Washington

### **Seattle Ukulele Players Association (SUPA)**

[www.seattleukulele.org/](http://www.seattleukulele.org/)

## UK

### **England**

#### **Ukulele Society of Great Britain**

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: [m@gicman.com](mailto:m@gicman.com)

#### **Cambridge Ukulele Co-operative [Cuckoo]**

Meet alternate Sundays 2pm-6pm

# Ukulele Clubs continued

The Portland Arms Cambridge CB4 3BAIf  
If you're cuckoo about ukes come and join us.  
<http://www.myspace.com/cambridgeukuleleclub>

**Ukulele Philharmonic Orchestra of Sudbury**  
Tuesdays evenings from 7.00pm  
The Institute, Station Road, Sudbury Suffolk CO10 2SP  
Beginners Welcome

**Uke Wednesday Jam**  
Every Wednesday 7 till closing Downstairs @ The Royal George  
Charing Cross Road, London, WC2H 0EA, U.K.  
contact: Quinc email: [qnc@qnctv.com](mailto:qnc@qnctv.com)  
<http://ukeweds.intodit.com>

## **SCUPA - Second City Ukulele Players Association**

We meet weekly on Tuesdays at 7:30pm in the upstairs room  
at The New Billesley Pub, Brook Lane, Kings Heath,  
Birmingham, West Midlands B13 0AB

**We accommodate all players beginners to experienced.**

Call or text Jon 0787 353 1161 or email:  
[jay.eyebigfoot.com](mailto:jay.eyebigfoot.com) for more information.

## **Stockton to Darlington Ukulele Express**

Meeting monthly in Darlington, northeast England new members always  
welcome. contact Simon at [simonb250@hotmail.com](mailto:simonb250@hotmail.com)  
<http://ukuleleexpress.blogspot.com>

## **Whickham & District Social Club**

Simonside View, Whickham, Newcastle Upon Tyne, NE16 4AQ.  
We meet every 2nd Wednesday 7:30 PM to 9:30 PM.  
<http://tunearmy.blogspot.com/>

## **UkeGlos Ukulele Club**

Meets Every Mondays every month, 8.00pm  
The Exmouth Arms, Bath Rd  
Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For  
full details visit: [www.ukeglos.co.uk](http://www.ukeglos.co.uk)  
<http://www.ukeglos.co.uk>

## **Ukulele Sundays host:Tim Smithies**

email: [tim@timsmithies.com](mailto:tim@timsmithies.com)  
I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele  
Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.  
<http://www.ukulelesundays.co.uk>.

## **"Brighton ukulele Sundays"**

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.  
Visit Facebook Brighton Ukulele Sundays for more details.

# Ukulele Clubs continued

## Ireland

### UKULELE IRELAND

[ukulele@ireland.com](mailto:ukulele@ireland.com)

Irish ukulele club meets on the second saturday of each month. Players from all over Ireland. Ukeplayers of all levels welcome. If you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaoire, Co. Dublin.

## Scotland

### Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,  
EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, [jhobson@gmail.com](mailto:jhobson@gmail.com)  
<http://ukearist.co.uk>

## South Wales

### Ukulele Nights

meet on the 1st and 3rd Mondays of every month at 8.30pm.  
The Albion, Glebe Street, Penarth, Vale of Glamorgan, South Wales

Contact: Sarah Thomas: [sarahredsedge@yahoo.co.uk](mailto:sarahredsedge@yahoo.co.uk).  
Blog: [www.ukenights.blogspot.com](http://www.ukenights.blogspot.com)  
(for songbooks, directions and more. Beginners very welcome)

## Germany

### Ukulele Club of Germany

[info@ukulelenclub.de](mailto:info@ukulelenclub.de)  
[www.ukulelenclub.de](http://www.ukulelenclub.de) (home page)  
[www.ukulelenboard.de](http://www.ukulelenboard.de) (message board)

### Deutscher Ukulelenclub

c/o Raimund Sper  
Korneliusstrasse 1  
D-47441 Moers  
tel. +49/2841-394837  
fax + 49/2841-394836  
[www.ukulelenclub.de](http://www.ukulelenclub.de)

## Holland

### Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.  
To Join the Mailing List send an e-mail to: [guaranteed2swoon@gmail.com](mailto:guaranteed2swoon@gmail.com)

# Ukulele Clubs continued

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

## France

### Ukulele Club of Paris

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

### C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

## Spain

### Club del Ukelele de Madrid (SPAIN)

<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en

Madrid"/"For all the ukelele fans living at Madrid"

Now preparing their first festival and meeting very soon -  
stay tuned!



## USA

### **Lone Star Ukulele Festival**

dates are 4/30-5/2 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.  
more information coming soon.

### **Hawaii State Society of Washington, DC**

Oct 9-11, 2009.

Herb Ohta, Jr. and Keale are the ukulele players that we  
are featuring as the ukulele instructors.

## UK Ukefest

July 24th, 25th, 26th, 27th 2009

Run Cottage

Hollesley

Suffolk IP12 3RQ

more information available soon on

[www.ukulelecosmos.com/phpBB2/index.php](http://www.ukulelecosmos.com/phpBB2/index.php)

### **London Uke Festival And World Record Smash!!!**

Calling All Uke players! All ages and abilities, 1000 Uke players in an afternoon  
of entertainment with bands, food, drink, very special guests and a charity  
money raising World Record attempt!!

Devonshire Square, London EC2.

contact Quincy at [qnc@qnc.tv](mailto:qnc@qnc.tv)

20th June: Noon till 6pm,

## France

Paris ukulele Festival

Le 4 juillet 2009 / July 4th 2009 "La Bellevilloise"

<http://www.myspace.com/parisukefest>

[infos@parisukefest.com](mailto:infos@parisukefest.com)



Making beautiful music is your passion, helping you do it is ours.



This year edition will happen on July 4th with :  
Kelli Rae Powell (USA) [www.myspace.com/kelliraepowell](http://www.myspace.com/kelliraepowell)  
Tim Sweeney (USA) <http://www.timsweeney.us/>  
Elvira Bira (Sweden) [www.myspace.com/elvirabira](http://www.myspace.com/elvirabira)

**Ukulele Zaza (Belgium)** [www.myspace.com/ukulelezaza](http://www.myspace.com/ukulelezaza)

**Marie Darling (France)** [www.myspace.com/mariedarling](http://www.myspace.com/mariedarling)  
**Patti Plinko and her Boy (UK)**  
[www.myspace.com/pattiplinkoandherboy](http://www.myspace.com/pattiplinkoandherboy)  
**Les Ukulélé Boyz (France)** [www.myspace.com/ukuleleboys47](http://www.myspace.com/ukuleleboys47)

### **Vonck and Vlam**

touring from Holland to Istanbul - this summer...  
[www.vonck-vlam.eu](http://www.vonck-vlam.eu)  
Check out the Website... that's great entertainment!

### **WORLD MUSIC DAY at Auburn Preserve Park**

from Noon to 5pm June 20th. No fee. Join us for fun: For Festival Info contact:  
NUKED UKES  
[loy@foothill.net](mailto:loy@foothill.net)

### **Announcing a new Meetup for The Tampa Bay Ukulele Society!**

What: Tampa Bay Ukulele Society presents "open mic"  
at New Harmony Coffee & Tea  
When: August 29, 2009 2:00 PM  
Where:  
New Harmony Coffee & Tea  
1949 Drew Street  
Clearwater, FL 33765



## Essential Links from the World-Wide-Web

**UkeTalk** - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

**Brudda Bu's Ukulele Heaven**

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

**Ukulelia** - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

**Ukulele Cosmos** - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

**Ukulele Underground**

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

**Flea Market Music** - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

**UkeLadyMusic** - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email [noel.tardy@yahoo.com](mailto:noel.tardy@yahoo.com)

**Kiwi Ukulele**

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

**Bounty Music**

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday \* Sunday 10:00 to 4:00

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Fax: (808) 871-1138

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email: [info@gvmh.com](mailto:info@gvmh.com)



<http://www.ukecast.com/mp3/>

# Online Resources

<http://www.tikiking.com>

[tikiking@tikiking.com](mailto:tikiking@tikiking.com)

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

## **Bonsai Garden Orchestra**

email: [info@bgo.nu](mailto:info@bgo.nu)

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

[www.glattundverkehrt.at](http://www.glattundverkehrt.at)

## **UkePics**

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

## **How High The Moon Publishing**

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

**Uke Farm** - <http://www.ukefarm.com/home.HTML>

**Uke Farm Radio** - <http://www.live365.com/stations/ukefarm>

## **GoChords**

<http://www.gochords.com>

"GoChords™ is an easy-to-use writing and playing tool with moveable chord tablature!"

## **Live 'Ukulele**

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>